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REVIEWS AND NOTICES OF BOOKS.

CLASSICAL ARCHÆOLOGY.

A. J. EVANS. *Syracusan "Medallions" and their Engravers in the Light of Recent Finds, etc.* Quaritch.

In this work, which is a reprint of an article from the *Numismatic Chronicle* of last year, Mr. Evans confines his attention to a small section of the coinage of Syracuse, viz., from B. C. 440 to 360 ; it is, however, an important section, as it embraces the period of issue of those fine dekadrachms, or medallions, which have always been the admiration of numismatists and archæologists, as also of many other coins of lesser denominations, which for beauty of design and excellence of workmanship have never been surpassed, perhaps, not equalled. The coins of this period must be considered in the light of a reissue, the first issue being that of the famous Damareteia, struck in B. C. 479 to commemorate the victory of Gelon over the Carthaginians at Himera in the preceding year.

The treatise was suggested by a very remarkable find of Sicilian coins by a peasant in 1890, near Santa Maria di Licodia. Sixty-seven of the eighty coins in this find were Syracusan dekadrachms, commonly called "medallions," the other thirteen pieces tetradrachms of Syracuse, Messina, Selinus, Motya, and Athens. Mr. Evans was the first in the field, and secured some of the more important pieces for his own collection.

The dekadrachms were, with one exception, all the work of the well-known Syracusan artists Kimon and Evainetos ; but it is this one exceptional piece which forms the principal theme of this monograph, the engraver of which, for want of more definite information, Mr. Evans styles the "New Artist." This new medallion presents so many varieties from those by Kimon and Evainetos, and is of such different workmanship, that Mr. Evans had no difficulty in at once coming to the conclusion that it must be the work of some unknown hand and that he had met with a treasure.

The date to which Mr. Evans attributes this fresh issue of the medallion pieces is that of the institution of the Assinarian games in B. C. 412.

The artist employed to engrave the dies for the first pieces was

Kimón, who at that time appears to have been chief engraver at the mint of Syracuse. The coins are usually signed. To B. C. 410, two years later, Mr. Evans assigns a fresh issue of the medallions; these are also by Kimón, but they can easily be distinguished from those of the earlier issue by a slight change in style, but not in type. From B. C. 410 there is a break in the issue of these larger pieces, but with the accession of Dionysius I. in B. C. 406, the activity of the Syracusan mint is revived, and it is to this date that Mr. Evans assigns the most important production of the medallions. There are three distinct series. One is by Kimón, who adheres to his second type; the second is by Evainetos, and the third is by the "New Artist." Evainetos and the "New Artist" depart from the older types, and, so far as the obverse is concerned, are *in accord*; but when we examine the types of the reverse, then we find no longer this uniformity of type. The medallions of Evainetos are usually signed, his name being given, with but one exception, in an abbreviated form; but in the medallion of the New Artist the signature is doubtful.

The large issue of the medallions shows that they were intended for general circulation, and that they were not merely struck as rewards or prizes at the games, especially as Mr. Evans proves that their issue was fairly continuous for a period of over forty years.

In the two chapters on "Kimón and his Works" and the "Career and Influence of Evainetos," the author has furnished some important data of these artists, derived mainly from numismatic productions.

To this treatise Mr. Evans adds an article, republished from the *Numismatic Chronicle* of 1890, on "Some New Artists' Signatures on Sicilian Coins," as it helps to elucidate many points in the first one. In this Mr. Evans first published his discovery of an earlier artist named Kimón, whose signature occurs on a tetradrachm of Himera, which cannot be assigned to a later date than B. C. 480. He naturally connects this early Kimón with the later one at Syracuse, and gives to them the relationship of grandfather and grandson.

The monograph is illustrated by ten excellent autotype plates, without the aid of which it would not have been possible to appreciate fully the force of the author's arguments, or to follow him in his minute comparisons of styles and types.—*The Athenæum*, September 10, 1892.

A Catalogue of the Greek Coins in the British Museum.—W. WROTH. *Mysia*. R. S. POOLE. *Alexandria and the Nomes*. Printed for the Trustees.

The first of these books differs from the second in covering a very small district, and contains nothing but the coins of Mysia proper, not

even comprising those of the Troad. In Mysia by far the most important coins are the great mass of Cyzicene staters, which formed for so long the main gold currency of the northern Ægean. The Museum, though it owns a fine series of Cyzicenes, is rather weak in the last issues of the mint, of which it possesses only six or seven varieties.

After the issues of Kyzikos, the most important pieces included in this volume are the beautiful gold staters of Lampsakos—a series whose richness and variety is only just beginning to be appreciated. Twenty years ago hardly any Lampsacene gold money was known, and in old collections it is conspicuous for its absence. But of late several rich finds have enlarged our knowledge of these splendid coins; and Mr. Wroth is able in his preface to give a list of thirty-one different types. Of these, only nine are in the Museum.

Among the other Mysian coins points of interest are not very numerous. Mr. Wroth ascribes the little gold and silver diobols of Pergamon to the year 310 B. C., when Herakles, the son of Alexander the Great, was proclaimed king. It is curious that, if this be the case, no regal title was placed on the money, but only the name of the Pergamene state. It seems more consistent to place the coins a few years earlier, and suppose they were struck while the cities believed themselves to be independent.

Of the vast Alexandrian series which forms the subject of Professor Poole's last contribution to the Museum Catalogue, there are no less than two thousand six hundred varieties described in the thick volume which he has just produced. The series on the whole is not very interesting; they present us, however, with a very curious collection of representations of Græco-Egyptian gods, and Professor Poole is able to use them as the text for a very interesting commentary on the religion of Egypt in Roman times. The ancient Egyptian mythology was profoundly modified by Greek influence during the time of the Ptolemies, and Professor Poole points out that the general rule in religious matters was that "Greek types were not affected by Egyptian, but Egyptian by Greek: when a type shows a double origin we find that the Egyptian form is Hellenized and not the converse." Among these coins of Alexandria there are some purely Greek types, where no Egyptian god is in question.

In his thirty-two pages of illustration Professor Poole has gone on the principle of arranging the coins, not under Emperors' reigns, but under their reverse types, grouping all representations of Zeus or Harpocrates, or the Alexandrian Pharos together, irrespective of date. This works admirably for the history of the development of

types, but makes it more difficult to follow the general history of the rise and decay of the Romano-Egyptian coinage.

The phototype illustrations are excellent, and also given in numbers which far exceed the proportions of plates allowed in any official catalogue of any foreign State collection.—C. OMAN, in *The Academy*, July 30, 1892.

J. H. MIDDLETON. *The Remains of Ancient Rome*. London and Edinburgh : Adam and Charles Black, 1892, vol. i. pp. xxxiii, 393 ; vol. ii. pp. x, 448.

These volumes constitute a revised and greatly enlarged edition of Professor Middleton's valuable one-volume work entitled, *Ancient Rome in 1885*, reissued with an added chapter as *Ancient Rome in 1888*. The present edition contains two-thirds more pages than the previous one, and these additional pages are closely packed, not only with information about recent discoveries, but with further details about monuments previously known. Especial attention is paid to the study of Roman building materials and methods of construction ; perhaps there is no existing work in any language which gives an account at once so full and so true of the technique of Roman architecture.

On this point Professor Middleton advances two doctrines of great importance, and at the same time decidedly revolutionary. One is with regard to the constructional importance of baked brick in Roman masonry. English, French, and German authorities, although recognizing the enormously greater importance of concrete, have been accustomed to regard the brick facings, relieving arches, bonding-courses, and ribs so elaborately inserted into concrete constructions as contributing an essential element of strength. Professor Middleton teaches that the real strength of all these structures was in the concrete and that the bricks were useless. The only concession that he makes is that the bonding courses and the ribs may have been of some advantage while the concrete was setting.

The other doctrine, advanced by Professor Middleton, which opposes received opinion, is the antiquity of the use of lime mortar in Roman masonry. In opposition to the accepted belief that lime mortar was introduced at Rome in the Republican period, he alleges that "mortar was introduced at a very remote period both in Greece and in Rome" and that "the use of mortar in Roman stonework is a sign of early rather than of late date" (i. 37-38). Professor Middleton may be right, but the proofs advanced for this statement do not appear absolutely convincing.